

# ETHELBERT NEVIN

## Instrumental Compositions

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7.	Serenata	.50 2/-
9.	Valse Rhapsodie	.50 2/-
Op. 6.	THREE DANCES	
1.	Valse Caprice	.75 3/-
2.	Country Dance	.75 3/-
3.	Mazurka	.75 3/-
Op. 7.	FOUR PIECES	Complete, n. 1.00 5/-
1.	Valzer Gentile	.75 3/-
2.	Slumber Song	.60 2/6
3.	Intermezzo	.75 3/-
4.	Song of the Brook	.75 3/-
Op. 13.	WATER SCENES	Complete, n. 1.25 5/-
1.	Dragon Fly	.60 2/6
2.	Ophelia	.60 2/6
3.	Water Nymph	.75 3/-
4.	Narcissus	.75 3/-
5.	Barcarolle	.90 3/6
Op. 16.	IN ARCADY	Complete, n. 1.25 5/-
1.	A Shepherd's Tale	.60 2/6
2.	Shepherds All and Maidens Fair	.75 3/-
3.	Lullabye	.60 2/6
4.	Tournament	.75 3/-
Op. 18.	TWO ETUDES	
1.	Romance	.90 3/6
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Op. 21.	MAY IN TUSCANY (Maggio in Toscana) n.	1.25 5/-
1.	Alecchino	.65 2/6
2.	Notturmo (In Boccaccio's Villa)	.75 3/-
3.	Barchetta	.60 2/6
4.	Misericordia	.50 2/-
5.	Il Rusignuolo (In My Neighbor's Garden)	.60 2/6
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DEUX CHANTS SANS PAROLES		
(Transcr. by E. Arden)		
1.	In Winter I Get Up at Night	.60 2/6
2.	Dark Brown is the River	.50 2/-
MELODIES (7) (Transcriptions) Complete, n.		
1. One Spring Morning		
2. At Twilight		
3. Tell Me (Dites-Moi)		
4. The Rosary		
5. Time Enough (Rechte Zeit)		
6. The Merry, Merry Lark		
7. Oh, That We Two Were Maying!		
EGYPTIAN LOVE SONG		
LA GUITARE (Pierrot et Pierrette) A Sketch		
THE ROSARY (Transc. by B. Whelpley) n.		
Piano Four Hands		
Op. 6.	THREE DANCES	Complete, n. 1.25
1.	Valse Caprice	.90 3/6
2.	Country Dance	.90 3/6
3.	Mazurka	1.00 4/-
Op. 7.	1. Valzer Gentile	.90 3/6
	2. Slumber Song	.60 2/6

### Piano Four Hands (Continued)

Op. 13.	WATER SCENES	NET
1.	Dragon Fly	\$.75 3/-
2.	Ophelia	.75 3/-
3.	Water Nymph	.90 3/6
4.	Narcissus	.75 3/-
Op. 16.	IN ARCADY	
1.	A Shepherd's Tale	.50 2/-
2.	Shepherds All and Maidens Fair	1.00 4/-
3.	Lullabye	.60 2/6
4.	Tournament	1.00 4/-
Op. 21.	3. Barchetta	.60 2/6
	May Day Dance	.60 2/6
Two Pianos, Four Hands		
Op. 6.	2. Country Dance	1.25 5/-
Op. 21.	1. Arlecchino	1.25 5/-
Violin and Piano		
Op. 2.	3. Love Song	.60 2/6
Op. 5.	1. Autumn	.50 2/-
Op. 8.	1. Melody	.60 2/6
	2. Habanera	.75 3/-
Op. 13.	4. Narcissus (arr. by G. Strube)	.60 2/6
	4. Narcissus (Simpl. arr. by A. Moffat)	.60 2/6
	Barcarolle	.65 2/6
	Lullabye	.60 2/6
	The Rosary (arr. by G. Strube)	n. .60 2/6
	The Rosary (Simpl. arr. by P. Th. Miersch)	n. .60 2/6
Two Violins ('Cello ad-lib.) and Piano		
1.	Vieille Chanson	.90 3/6
2.	Slumber Song	.90 3/6
3.	Au Printemps	.90 3/6
4.	Gavotte	.90 3/6
5.	Pastorale	1.25 5/-
6.	Au Soir	.90 3/6
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Op. 2.	3. Love Song	.60 2/6
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Op. 13.	4. Narcissus	.60 2/6
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	The Rosary	n. .60 2/6
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Op. 13.	4. Narcissus	.60 2/6
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Op. 12.	5. At Twilight (Arr. by A. H. Ryder)	.50 2/-
	2. Ophelia (Arr. by P. J. Mansfield)	.60 2/6
Op. 13.	4. Narcissus (Arr. by R. Goss-Custard)	.75 3/-
Op. 16.	1. A Shepherd's Tale (Arr. by P. J. Mansfield)	.60 2/6
Op. 21.	4. Misericordia (Arr. by P. J. Mansfield)	.60 2/6
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Op. 13.	4. Narcissus (Arr. by A. F. Pinto)	n. 1.00 4/-



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# Valse Caprice.

Secondo.

ETHELBERT NEVIN. Op. 6, No 1.

Allegro grazioso.

PIANO.

*ad lib.* *p a tempo.* *ad lib.* *a tempo.*

The first system of musical notation for the piano part. It consists of two staves. The left staff begins with a 3/4 time signature and a key signature of one flat (B-flat). It contains several measures of music, including a half note and a quarter note. The right staff also begins with a 3/4 time signature and a key signature of one flat. It contains several measures of music, including a half note and a quarter note. The tempo markings 'ad lib.' and 'a tempo.' are placed below the staves.

*a tempo.*

The second system of musical notation for the piano part. It consists of two staves. The left staff contains several measures of music, including a half note and a quarter note. The right staff contains several measures of music, including a half note and a quarter note. The tempo marking 'a tempo.' is placed below the staves.

*più rit.*

The third system of musical notation for the piano part. It consists of two staves. The left staff contains several measures of music, including a half note and a quarter note. The right staff contains several measures of music, including a half note and a quarter note. The tempo marking 'più rit.' is placed below the staves.

*Tempo*  
*più vivo.* *f* *ben marcato.* *p*

The fourth system of musical notation for the piano part. It consists of two staves. The left staff contains several measures of music, including a half note and a quarter note. The right staff contains several measures of music, including a half note and a quarter note. The tempo markings 'Tempo', 'più vivo.', 'f', 'ben marcato.', and 'p' are placed below the staves.

*cresc.* *ped.* \*

The fifth system of musical notation for the piano part. It consists of two staves. The left staff contains several measures of music, including a half note and a quarter note. The right staff contains several measures of music, including a half note and a quarter note. The tempo markings 'cresc.' and 'ped.' are placed below the staves.

*molto rit.*

The sixth system of musical notation for the piano part. It consists of two staves. The left staff contains several measures of music, including a half note and a quarter note. The right staff contains several measures of music, including a half note and a quarter note. The tempo marking 'molto rit.' is placed below the staves.

# Valse Caprice.

3

Primo.

ETHELBERT NEVIN. Op. 6, No. 1.

Allegro grazioso.

PIANO.

The first system of piano music is in 3/4 time and B-flat major. It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'ten.' (tenuto) marking over the first measure. The left staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'p' (piano) dynamic marking and 'ad lib. ben legato.' (ad libitum, very legato) and 'a tempo.' markings. The system concludes with a 'ten.' marking over the final measure of the right staff and a 'legato.' marking over the final measure of the left staff.

The second system of piano music continues the piece. It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'ten.' (tenuto) marking over the first measure. The left staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'legato.' marking and 'a tempo.' marking. The system concludes with a 'cresc.' (crescendo) marking over the final measure of the right staff.

The third system of piano music continues the piece. It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'dim. e più rit.' (diminuendo and more ritardando) marking. The left staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'dim. e più rit.' marking. The system concludes with a 'dim. e più rit.' marking over the final measure of the right staff.

Tempo

The fourth system of piano music continues the piece. It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'f più vivo.' (forte, more lively) marking. The left staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'p legato.' (piano, legato) marking. The system concludes with a 'p legato.' marking over the final measure of the right staff.

The fifth system of piano music continues the piece. It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'cresc.' (crescendo) marking. The left staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'legato.' marking. The system concludes with a 'legato.' marking over the final measure of the right staff.

The sixth system of piano music continues the piece. It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'ten.' (tenuto) marking over the first measure. The left staff begins with a bass clef, a key signature of two flats, and a 3/4 time signature. It contains a series of chords and single notes, with a 'ten.' marking. The system concludes with a 'ten.' marking over the final measure of the right staff.

## Secondo.

*a tempo.*

*cresc.*

*dim.*

*Cantando.*  
*dolce.*  
*molto espress.*

Primo.

5

*a tempo.*

*cresc.*

*p e grazioso.*

## Secondo.

The musical score is written for piano and strings. It consists of seven systems of staves. The piano part is in the upper staff of each system, and the string part is in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics and tempo markings: *cresc.*, *molto cresc.*, *ff*, *pp*, *dolce*, *Tempo I.*, *p*, *a tempo.*, *a tempo. cresc.*, and *dim.*. There are also performance instructions like *string.*, *Ped.*, and *\*.*. The score is written in a standard musical notation style with notes, rests, and bar lines.



Primo.

7

*molto cresc.* *f*

*string.* *ff* *pp dolce.*

Tempo I.

*ten.* *ten.* *a tempo.* *ten.*

*a tempo.* *dim.*

*a tempo.*

*a tempo.*

This musical score is for a piano piece, page 8, titled "Secondo." It is written in G major (one sharp) and 2/4 time. The score consists of six systems of music, each with a grand staff (treble and bass clefs).

- System 1:** The right hand begins with a piano (*p*) dynamic, playing a series of chords and single notes. The left hand plays a simple bass line.
- System 2:** The right hand features a trill marked *ten.* (tenuendo). The left hand continues its bass line. A tempo change to *a tempo.* is indicated.
- System 3:** The right hand plays a series of chords, some with trills. The left hand continues its bass line.
- System 4:** The right hand features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The left hand continues its bass line.
- System 5:** The right hand plays a series of chords, some with trills. The left hand continues its bass line. A mezzo-forte (*mf*) scherzando (*scherz.*) dynamic is indicated.
- System 6:** The right hand plays a series of chords, some with trills. The left hand continues its bass line. Dynamics of fortissimo (*ff*), piano (*p*), and pianissimo (*pp*) are indicated.



The musical score consists of seven systems of staves. The first system begins with the instruction *p e grazioso.* and includes a first ending bracket labeled '1'. The second system is marked *delicatiss.* and includes dynamics *p*, *pp*, and *p*, along with fingerings 1, 2, 3, 5 and 8. The third system starts with *pp* and includes a trill marked 'Tr.' and an asterisk '\*'. The fourth system includes a trill marked 'Tr.' and an asterisk '\*'. The fifth system includes a crescendo marked 'cresc.' and an eighth-note triplet marked '8'. The sixth system is marked *mf scherz.* and includes a trill marked '8'. The seventh system begins with a fortissimo *ff* section, followed by a first ending bracket labeled '1', then a *Brillante.* section with an eighth-note triplet marked '8', and concludes with dynamics *p* and *pp*. Various other markings such as '8', 'Tr.', and '\*' are scattered throughout the score.

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Movimento di Valzer (Allegro) Charles Huarter

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# ETHELBERT NEVIN

## Instrumental Compositions

### Piano Two Hands

Op. 2.	SKETCH BOOK (Songs and Piano Pieces)	NET
	Complete, n. \$1.25	5/-
1.	Gavotte	.50 2/-
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3.	Mazurka	.75 3/-
Op. 7.	FOUR PIECES	Complete, n. 1.00 5/-
1.	Valzer Gentile	.75 3/-
2.	Slumber Song	.60 2/6
3.	Intermezzo	.75 3/-
4.	Song of the Brook	.75 3/-
Op. 13.	WATER SCENES	Complete, n. 1.25 5/-
1.	Dragon Fly	.60 2/6
2.	Ophelia	.60 2/6
3.	Water Nymph	.75 3/-
4.	Narcissus	.75 3/-
5.	Barcarolle	.90 3/6
Op. 16.	IN ARCADY	Complete, n. 1.25 5/-
1.	A Shepherd's Tale	.60 2/6
2.	Shepherds All and Maidens Fair	.75 3/-
3.	Lullabye	.60 2/6
4.	Tournament	.75 3/-
Op. 18.	TWO ETUDES	
1.	Romance	.90 3/6
2.	Scherzo	1.00 4/-
Op. 21.	MAY IN TUSCANY (Maggio in Toscana) n.	1.25 5/-
1.	Arlecchino	.65 2/6
2.	Notturmo (In Boccaccio's Villa)	.75 3/-
3.	Barchetta	.60 2/6
4.	Misericordia	.50 2/-
5.	Il Rusignuolo (In My Neighbor's Garden)	.60 2/6
6.	La Pastorella (Montepiano)	.50 2/-
	DEUX CHANTS SANS PAROLES	
	(Transcr. by E. Arden)	
1.	In Winter I Get Up at Night	.60 2/6
2.	Dark Brown is the River	.50 2/-
	MELODIES (7) (Transcriptions) Complete, n.	1.25 5/-
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2.	At Twilight	
3.	Tell Me ( <i>Dites-Moi</i> )	
4.	The Rosary	
5.	Time Enough ( <i>Rechte Zeit</i> )	
6.	The Merry, Merry Lark	
7.	Oh, That We Two Were Maying!	
	EGYPTIAN LOVE SONG	.60 2/6
	LA GUITARE ( <i>Pierrot et Pierrette</i> ) A Sketch	.50 2/-
	THE ROSARY (Transc. by B. Whelpley) n.	.60 2/6

### Piano Four Hands

Op. 6.	THREE DANCES	Complete, n. 1.25	NET
1.	Valse Caprice	.90	3/6
2.	Country Dance	.90	3/6
3.	Mazurka	1.00	4/-
Op. 7.	1. Valzer Gentile	.90	3/6
	2. Slumber Song	.60	2/6

### Piano Four Hands (Continued)

Op. 13.	WATER SCENES	NET
1.	Dragon Fly	\$ .75 3/-
2.	Ophelia	.75 3/-
3.	Water Nymph	.90 3/6
4.	Narcissus	.75 3/-
Op. 16.	IN ARCADY	
1.	A Shepherd's Tale	.50 2/-
2.	Shepherds All and Maidens Fair	1.00 4/-
3.	Lullabye	.60 2/6
4.	Tournament	1.00 4/-
Op. 21.	3. Barchetta	.60 2/6
	May Day Dance	.60 2/6

### Two Pianos, Four Hands

Op. 6.	2. Country Dance	1.25 5/-
Op. 21.	1. Arlecchino	1.25 5/-

### Violin and Piano

Op. 2.	3. Love Song	.60 2/6
Op. 5.	1. Autumn	.50 2/-
Op. 8.	1. Melody	.60 2/6
	2. Habanera	.75 3/-
Op. 13.	4. Narcissus (arr. by G. Strube)	.60 2/6
	4. Narcissus (Simpl. arr. by A. Moffat)	.60 2/6
	Barcarolle	.65 2/6
	Lullabye	.60 2/6
	The Rosary (arr. by G. Strube) n.	.60 2/6
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### Two Violins ('Cello ad-lib.) and Piano

1.	Vieille Chanson	.90 3/6
2.	Slumber Song	.90 3/6
3.	Au Printemps	.90 3/6
4.	Gavotte	.90 3/6
5.	Pastorale	1.25 5/-
6.	Au Soir	.90 3/6

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Op. 5.	1. Autumn	.50 2/-
Op. 13.	4. Narcissus	.60 2/6
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Op. 13.	4. Narcissus	.60 2/6
	The Rosary	n. .60 2/6

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Op. 7.	2. Slumber Song (Arr. by E. H. Lemare)	.50 2/-
Op. 12.	5. At Twilight (Arr. by A. H. Ryder)	.50 2/-
	2. Ophelia (Arr. by P. J. Mansfield)	.60 2/6
Op. 13.	4. Narcissus (Arr. by R. Goss-Custard)	.75 3/-
Op. 16.	1. A Shepherd's Tale (Arr. by P. J. Mansfield)	.60 2/6
Op. 21.	4. Misericordia (Arr. by P. J. Mansfield)	.60 2/6
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# Country Dance.

Secondo.

ETHELBERT NEVIN. Op. 6, No. 2.

Allegro comodo.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Allegro comodo' and 'Secondo'. The tempo is 'Allegro comodo'. The key signature is one sharp (F#). The time signature is common time (C). The score features various dynamics including piano (p), forte (f), crescendo (cresc.), and decrescendo (decresc.). The first system has a piano (p) dynamic. The second system has a forte (f) dynamic. The third system has a piano (p) dynamic. The fourth system has a crescendo (cresc.) dynamic. The fifth system has a forte (f) dynamic and a decrescendo (decresc.) dynamic. The score ends with a 'p più lento' marking.

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# Country Dance.

Primo.

ETHELBERT NEVIN. Op. 6, No 2.

Allegro commodo.

PIANO. *p non legato*

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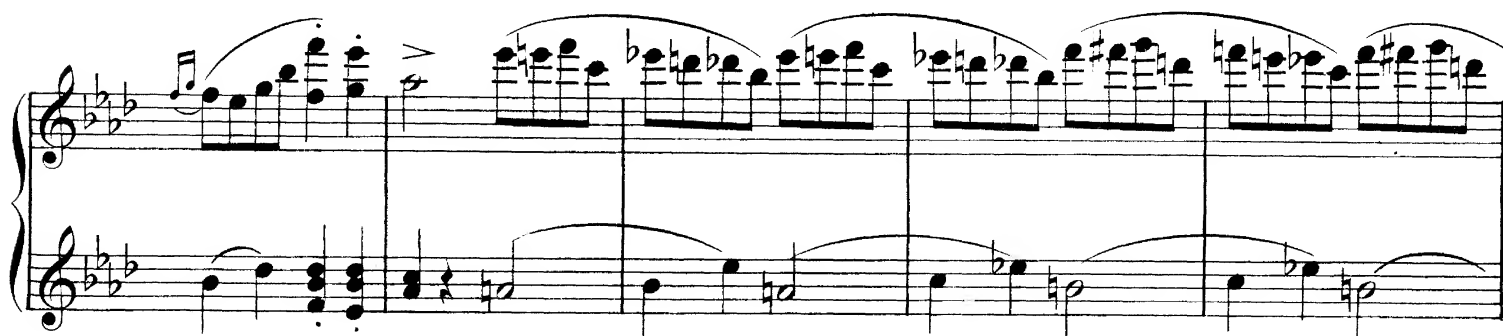
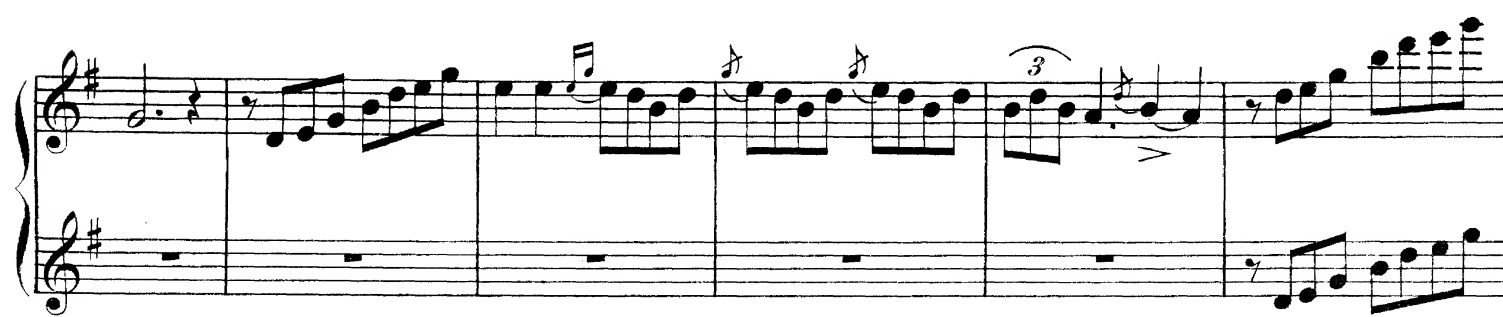
B. M. C. 9 122

83968

## Secondo.

The musical score is divided into five systems, each with a piano (p) part on the left and a violin (v) part on the right. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The piano part features a series of chords in the right hand and a melodic line in the left hand. The violin part has a melodic line with slurs.
- System 2:** The piano part continues with chords and a melodic line. The violin part has a melodic line with slurs. The marking *più lento* (faster) appears above the violin staff, and *legato* (legato) appears below the piano staff.
- System 3:** The piano part continues with chords and a melodic line. The violin part has a melodic line with slurs. The marking *a tempo* (normal tempo) appears above the piano staff, and *marcato* (marked) appears above the violin staff.
- System 4:** The piano part continues with chords and a melodic line. The violin part has a melodic line with slurs.
- System 5:** The piano part continues with chords and a melodic line. The violin part has a melodic line with slurs.



## Secondo.

*più vivo*

*cresc.*

*D.S.*

*molto*

*ff*

Primo.

7

*più vivo*  
*cresc.*  
*cresc. -*  
 1  
*D.S. al Fine*  
 2  
*cresc.*  
*ff*

## Secondo.

Tempo I.

The musical score is written for piano in G major, 2/4 time. It consists of five systems of staves. The first system includes a treble and bass staff with the instruction *meno* and *p e più rit.* with a crescendo hairpin. The second system continues the piano accompaniment. The third system features a triplet in the right hand. The fourth system includes a dynamic marking *p*. The fifth system concludes with dynamics *p più accel.*, *p*, *pp*, and *pp*.

*meno*

*p e più rit.*

*p*

*p più accel.* *p* *pp* *pp*



Tempo I.

*meno*

*p più rit.*

*p cantando*

*più accel.*

*pp*

*pp*

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# Instrumental Duets

Piano Four Hands

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- 3 In a Bower. Sop. or Ten. Eb min.; M.-Sop. or Bar. D min. .50
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FOUR HANDS

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## Mazurka.

Secondo.

ETHELBERT NEVIN. Op.6, No 3.

PIANO.

*Allegro giusto.*

*ff ben marcato.*

*schierz.*

*mf*

*più mosso.*

*espress.*

*più cresc.*

*accel.*

*cresc.*

## Mazurka.

Primo.

ETHELBERT NEVIN. Op. 6, No 3.

Allegro giusto.

PIANO.

1 *ff* 1 *sf*

*mf*

8

*p* più mosso.  
scherzando.

8

accel. cresc.

glissando.

19

*molto.* *sf*

Tempo I.

ff

*La melodia ben marcato.*

Tempo I.

*più ten.* *dolce.*

1.

D. S.

Tempo I.

Primo.

5

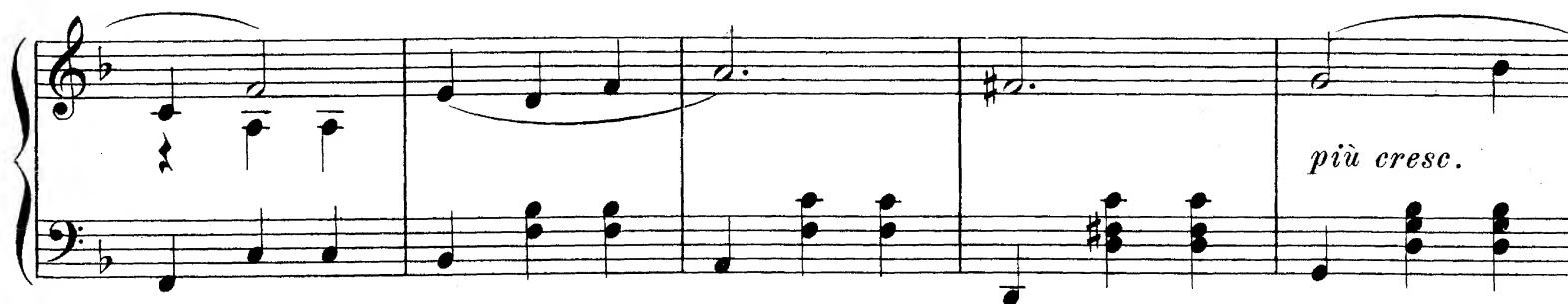
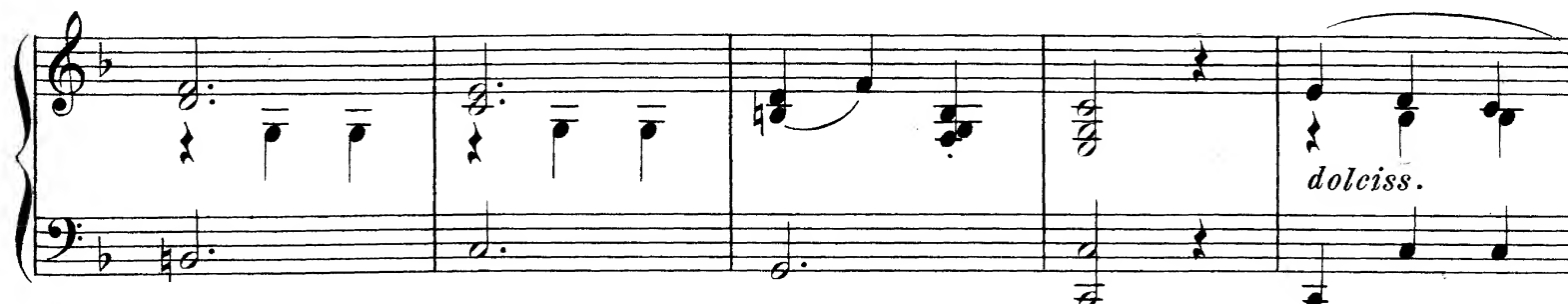
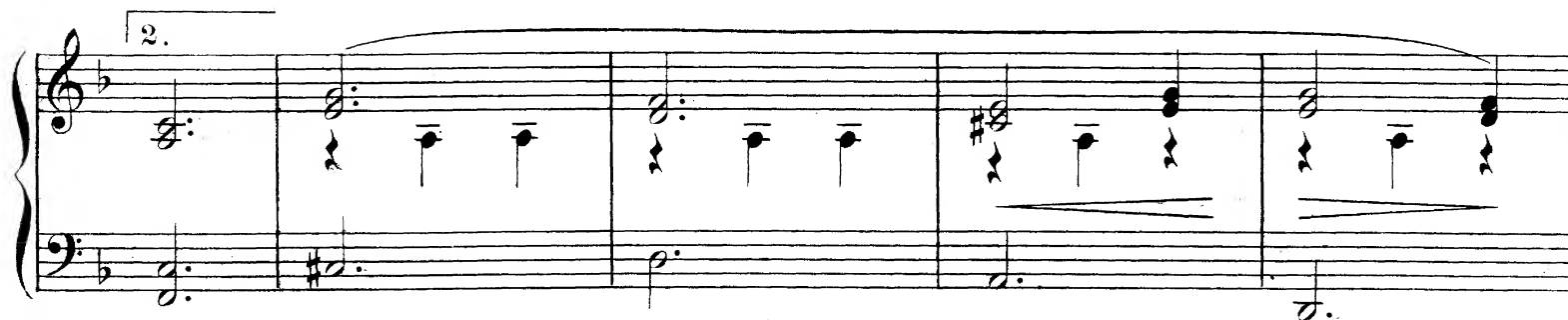
First system of musical notation, measures 1-6. The music is in 3/4 time. The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth-note triplets. A forte (*f*) dynamic marking is present at the beginning.

Second system of musical notation, measures 7-12. The musical texture continues with similar triplet and sixteenth-note patterns in both hands.

Third system of musical notation, measures 13-18. This system includes a key signature change to one flat (B-flat major or E-flat minor) at measure 13. It features a first ending bracket over measures 15-16 and a piano (*p*) dynamic marking.

Fourth system of musical notation, measures 19-24. The music continues with a first ending bracket over measures 21-22. A *delicato.* (delicate) instruction is written above the first staff, and a piano (*p*) dynamic marking is present.

Fifth system of musical notation, measures 25-30. This system includes a first ending bracket over measures 27-28. The instruction *con molto espr.* (with much expression) is written above the first staff. The system concludes with a *D.S.* (Da Capo) marking.



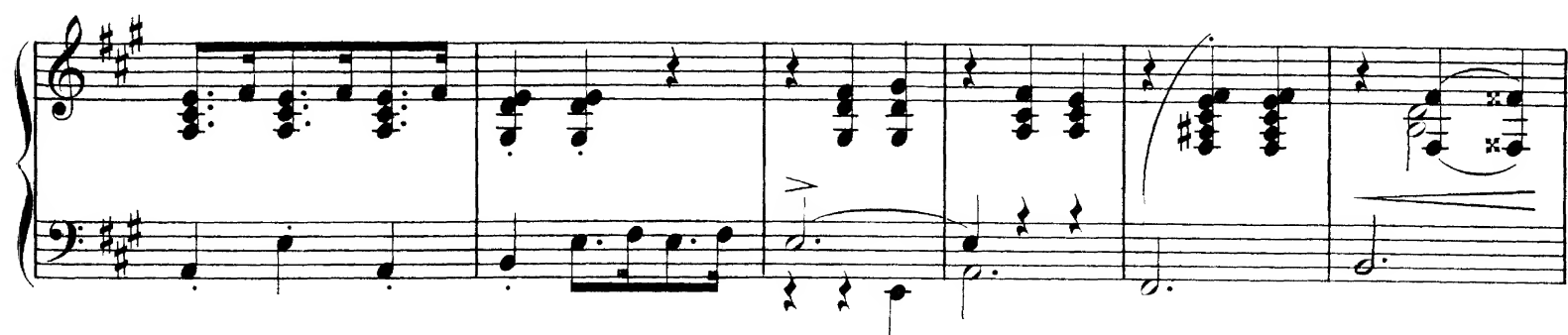


Primo.

7

*più cresc.*

*p molto espress.*

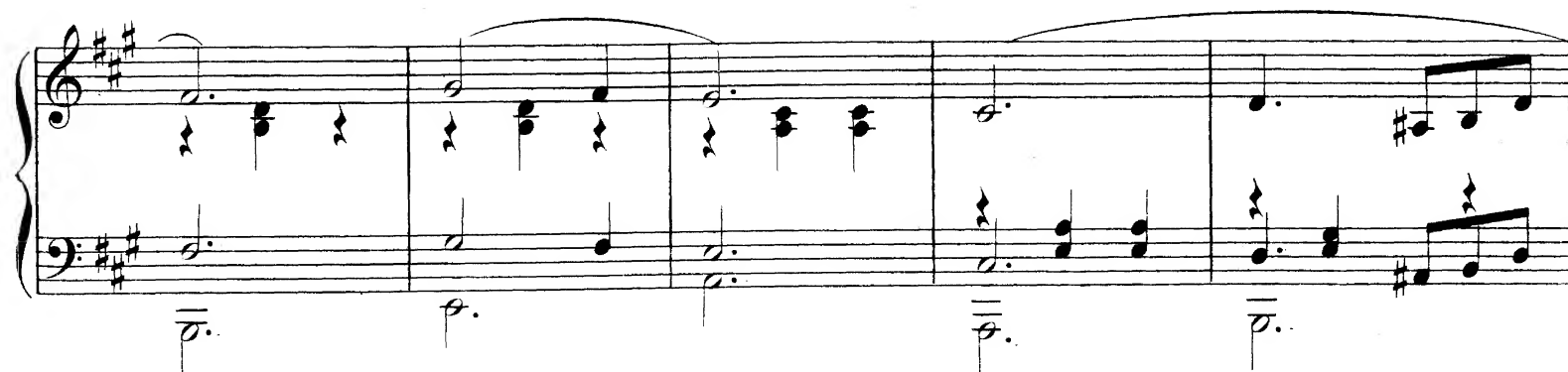


*f*

*cresc molto.*

*La melodia ben marcato.*

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a melodic line marked *ff*. The bass staff contains a series of chords, each marked with a *p.* (piano) dynamic.



Second system of musical notation, continuing the piece. The treble staff has a melodic line, and the bass staff has chords. Dynamics include *p.* and *ff*.



Third system of musical notation. The treble staff features a melodic line with a *dim.* (diminuendo) marking. The bass staff has chords. The system concludes with the tempo marking *Vivo.*



Fourth system of musical notation, consisting of chords in both the treble and bass staves. A crescendo hairpin is visible in the bass staff.



Fifth system of musical notation, the final system on the page. It features chords in both staves, with a *cresc molto.* (crescendo molto) marking in the bass staff and a final *ff* (fortissimo) dynamic.

First system of musical notation for the Primo part, measures 1-6. The key signature is two sharps (F# and C#). The music features a melody in the right hand with eighth-note triplets and a bass line with eighth-note triplets. The dynamic marking *ff* (fortissimo) is present in the first measure.

Second system of musical notation for the Primo part, measures 7-12. The melody continues with eighth-note triplets and some sixteenth-note passages. The bass line also features eighth-note triplets. The dynamic marking *ff* is maintained.

Third system of musical notation for the Primo part, measures 13-18. The tempo marking *Vivo.* (Vivo) appears above the staff. The dynamic marking *dim.* (diminuendo) is present in the first measure of this system. The melody and bass line continue with similar rhythmic patterns.

Fourth system of musical notation for the Primo part, measures 19-24. The melody and bass line continue with eighth-note triplets and sixteenth-note passages. The dynamic marking *cresc. molto.* (crescendo molto) is present in the first measure of this system.

Fifth system of musical notation for the Primo part, measures 25-30. The melody and bass line continue with eighth-note triplets and sixteenth-note passages. The dynamic marking *ff* (fortissimo) is present in the first measure of this system.

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